

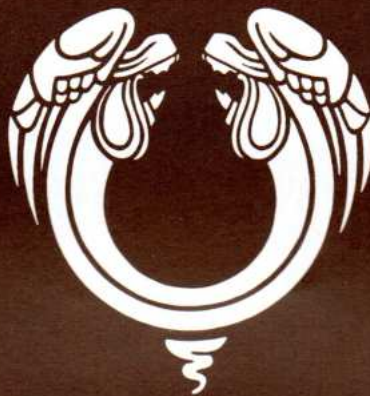
JESUS CHRIST SUPERSTAR



**HARRY M. MILLER and
ROBERT STIGWOOD Present**

In association with MCA Inc.,
and DAVID LAND

JESUS CHRIST SUPERSTAR



**Book & Lyrics by TIMOTHY RICE
Music by ANDREW LLOYD WEBBER
Directed by JIM SHARMAN**

Exec. Producer FREDERICK J. GIBSON
Scenic Design by BRIAN THOMSON
Musical Director PATRICK FLYNN
Costumes Designed by REX CRAMPHORNE
Sound By JOHN MORRISON - Theatre Sound
Dance Director KEITH BAIN

Produced by HARRY M. MILLER

CAPITOL THEATRE

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now available on record and musicassette

FRONT
COVER



INSIDE
COVER



INSIDE COVER
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PHOTOGRAPHS
SHOWING THE SPLENDOUR
OF THE AUSTRALIAN
PRODUCTION OF
JESUS
CHRIST
SUPERSTAR.

LYRIC LEAFLET
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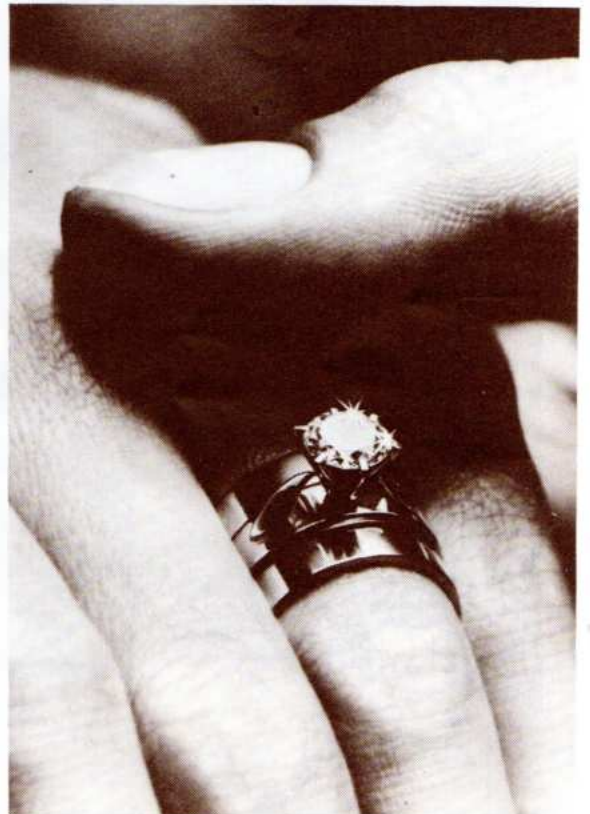


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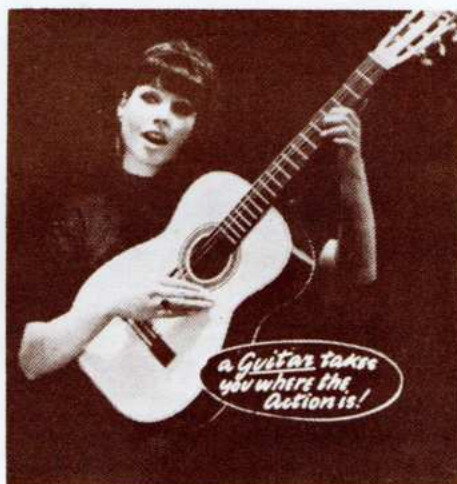


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HER MAJESTYS THEATRE

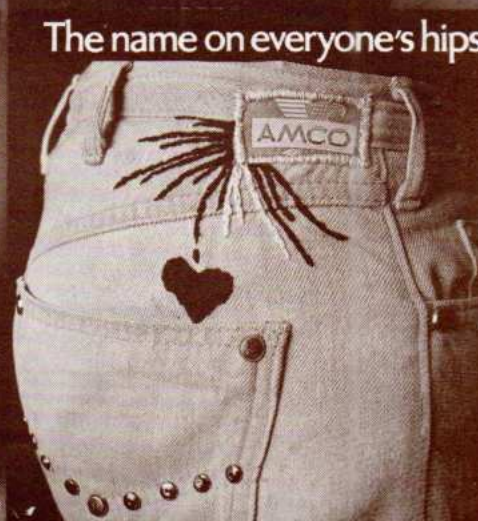
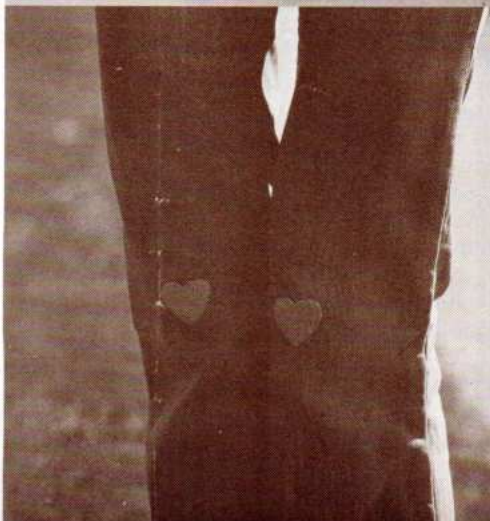
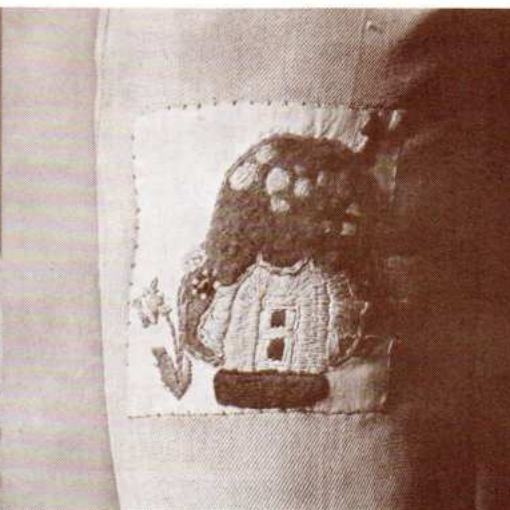
Perth: Oct. 7 to Nov. 18, 1972 Adelaide: Nov. 25, 1972 to
Jan. 13, 1973 Brisbane: Jan. 13 to Mar. 10, 1973



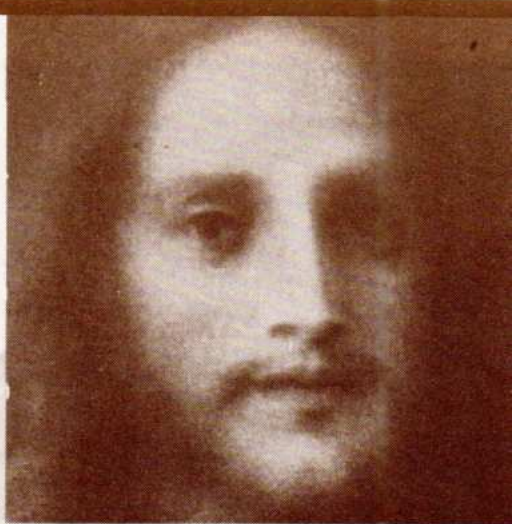
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Jesus Christ as Superstar by Andrew Lloyd Webber and Tim Rice

"Basically, the idea of our whole opera is to have Christ seen through the eyes of Judas, with Christ as a man, not as a god."

When we first gave thought to writing an extended musical treatment based on the life of Christ, we found it very hard going. It seemed a certainty that to put the Christ saga to rock music at that time would have been a bit too controversial, and we had serious doubts that anybody would agree to produce a property with the point of view we had in mind for our libretto.

For our purposes, the times changed dramatically for the better. Happily, rock music has grown to mean something more than three guitars and drums. Recording, itself, has become an art form. In the recording medium, all instruments become, in a sense, electronic and assume a unique "studio life" of their own. Rock, today, has come to mean a musical attitude, not something one purely associates with Top 40 tunes and pop recordings.

All these things had a great bearing in creating the proper climate for us to pursue our particular pet project. And simultaneously, religion and theology have undergone radical changes due to the contemporary air of openness and questioning so characteristic of today's youth. Whether right or wrong, it was apparent when Time Magazine splashed "GOD IS DEAD" across its cover that established religious institutions yielded to their more "progressive" factions in an all-out appeal to the young.

In view of all this, neither of us felt that our plan and approach to the Christ story, utilising contemporary language and contemporary music, even remotely bordered on the radical. People have been writing musical versions of the Passion for centuries. Bach, Handel and the others pretty much created "hits" with it in their time, as has Penderick in the 20th century. Provided the results are good of their kind, we feel you can deal with this or any other subject in any art form you feel is valid, and rock music is a legitimate modern art form.

Since neither of us is particularly religious, our fascination was with the incredible drama of the Christ legend. Basically, the idea of the whole opera is to have Christ seen through the eyes of Judas, with Christ as a man, not as a god. Our intention was to take no religious stand on our subject matter at all, but rather to ask questions. In our opinion, any fairly intelligent man who analyses the events leading up to the crucifixion of Christ would have to ask many questions. Why did everything go so wrong for him? Why didn't

Christ choose today to make his appearance on earth when he could have the benefit of mass communications to reach his followers? Instead, he chose a strange country that was under occupation, and the result was his awesome demise. We purposely avoided any reference to Christ's divinity, choosing to end our story with his death rather than the resurrection.

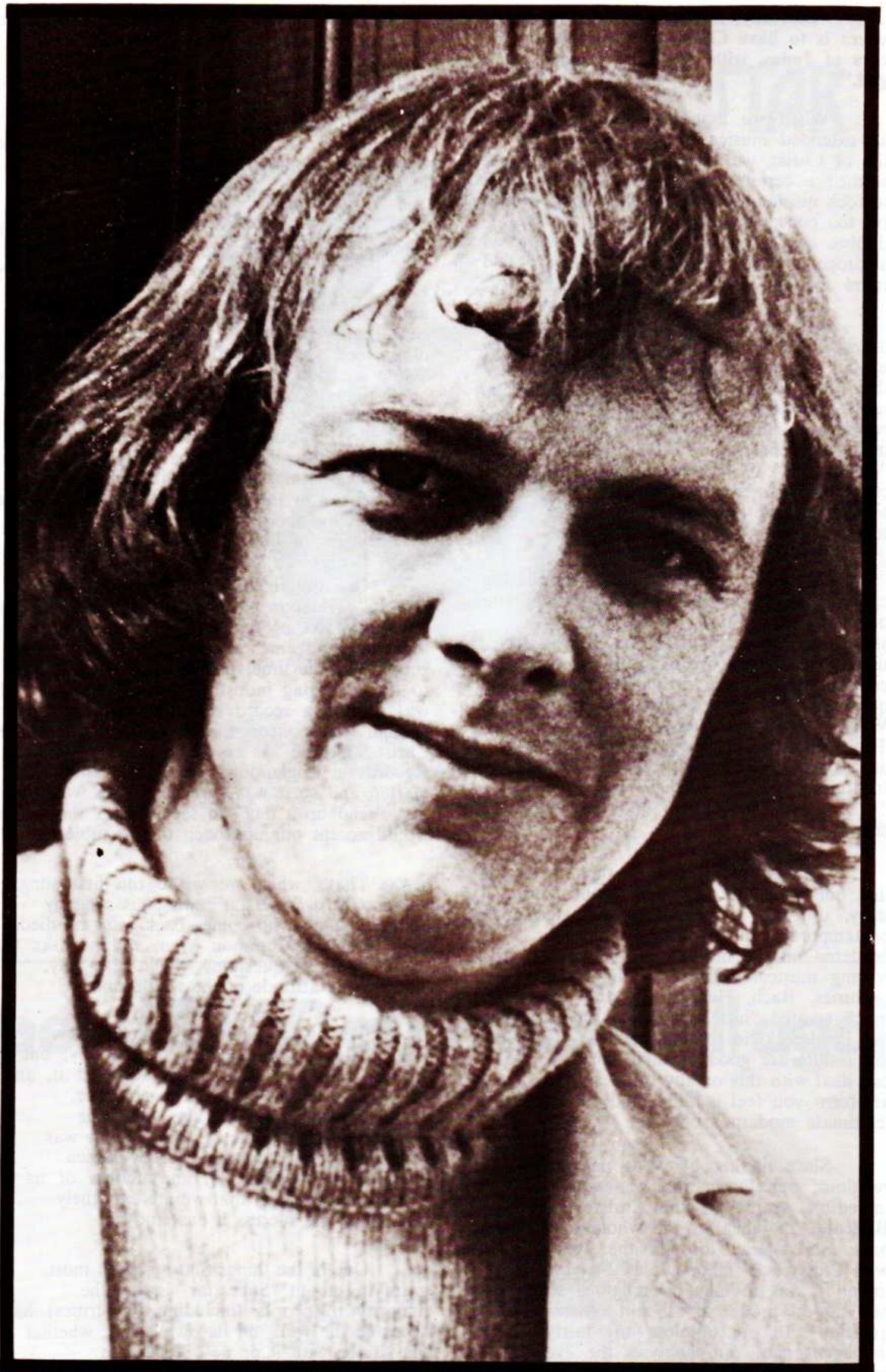
Christ, as we see him in the opera, is a super-prophet, a fantastic man who made a very big mark on his time. Yet we don't really know all that much about him. The fact that an awful lot happened in Christ's life that could easily be legend, we don't think diminished the importance of the legend. While we don't see him as a god at all, the opera doesn't categorically say he wasn't the question is very much left open. It is precisely this question that, for us, makes the Christ legend so dramatically fascinating. At the same time, we doubt that anyone who does believe in the divinity of Christ will have his faith disturbed or even tested in any way by our view of him.

Our initial conception and ambition was to write our piece as a stage vehicle, but the likelihood of reaching the stage immediately seemed quite remote. Our contacts at the time were primarily confined to the recording industry, and so our first step was to find a record company interested enough to sponsor the production of "Jesus Christ Superstar" as an album project. MCA Records in England was very keen on the matter, and so it was agreed that we would first "send up a flag" to see whether the public would accept our approach to the subject.

That's when we wrote the first song, "Jesus Christ Superstar", which is sung by Judas, in fact, who comes back after he died, as sort of the Common Man, and he asks the whole string of questions which, in a way, sum up the attitude of the whole opera.

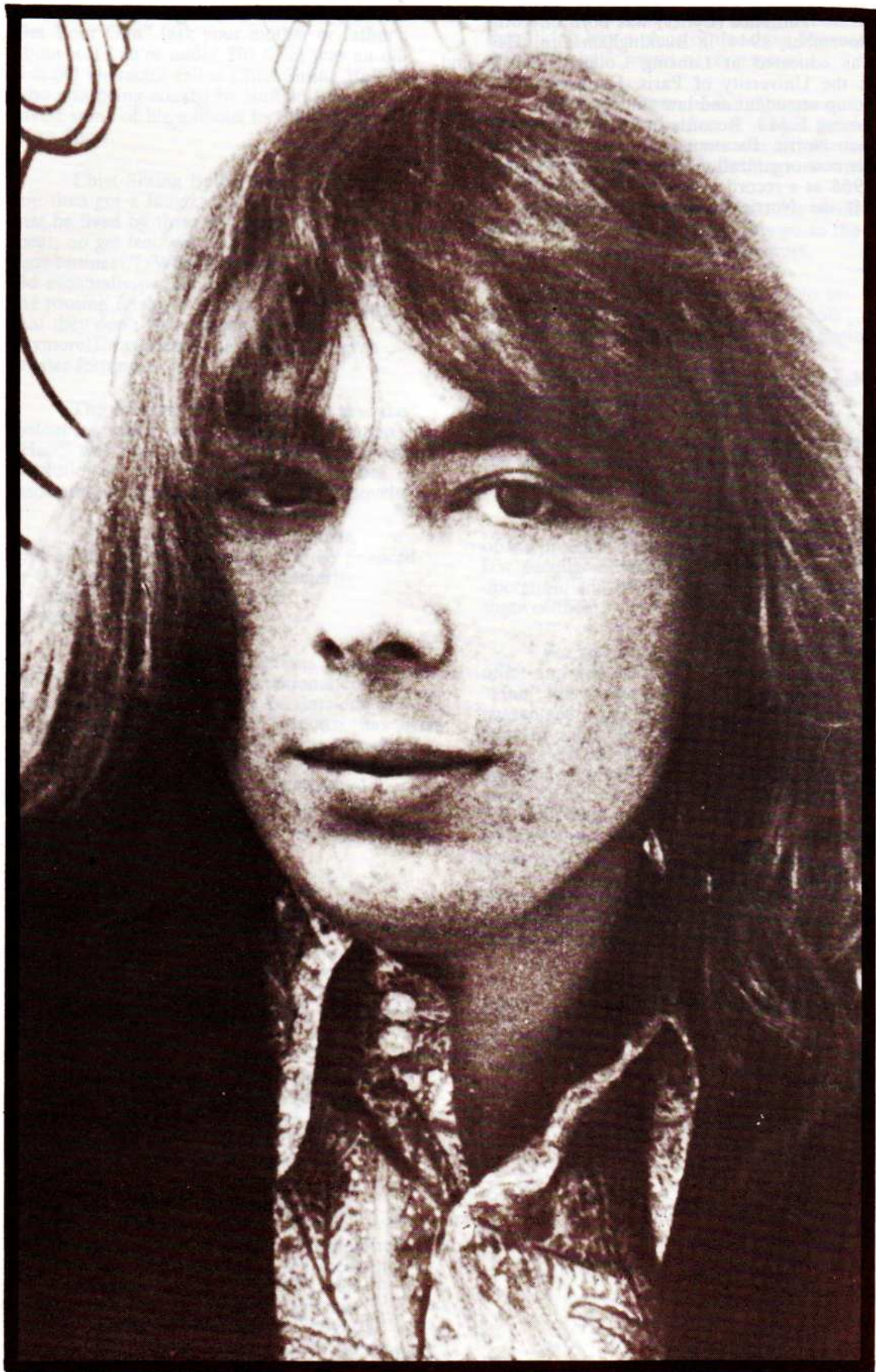
This was recorded in September, 1969, and created a good deal of controversy; but for the most part the public accepted it, and MCA gave us the go-ahead to continue. Finally, at the end of July, 1970, the recording was completed. The album was officially released in the U.S. by Decca Records on October 27, and neither of us could honestly deny that we are extremely pleased at the success it has enjoyed.

One of the things that has been most gratifying about "Superstar" is that the majority of people (including the critics) have accepted the work on its own terms, whether they agree with it or not. Too often, newcomers must compete with criteria arbitrarily set by the success of established "stars".



The Authors, Tim Rice

Tim Rice (Lyrics) was born on 10th November, 1944, in Buckinghamshire. He was educated at Lancing College, Sussex, and at the University of Paris. He was a petrol pump attendant and law student before joining E.M.I. Records in 1966. At E.M.I. he met Norrie Paramour who asked him to join his new organization, which he did in early 1968 as a record producer. Then in 1969 he left the Norrie Paramour Organization.



Andrew Lloyd Webber

Andrew Lloyd Webber (Music) was born in London on March 22, 1948, into a very musical family. His father is a well-known composer and organist, and is now director of the London College of Music. Mr. Lloyd Webber's first composition was published when he was nine years old. He won a Queen's Scholarship to the Westminster School and a history exhibition to Magdalen College, Oxford. After one term he left Oxford to study music and ultimately joined the Royal College of Music.

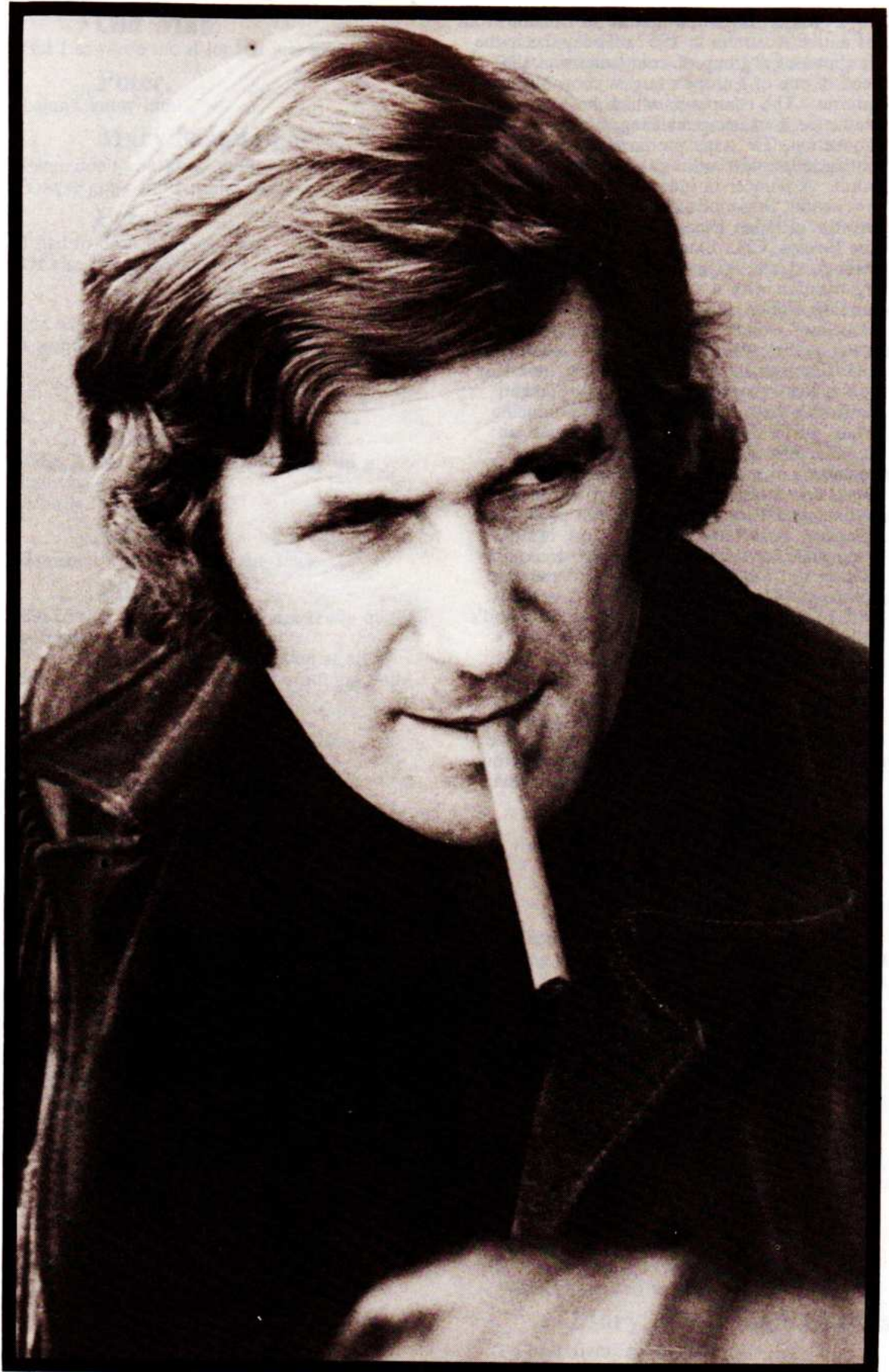
Andrew Lloyd Webber and Tim Rice met in 1965. One of their early projects was a musical based on the life of Doctor Barnardo, which failed to get off the ground. They wrote a few pop songs together during the next two or three years, some of which were recorded but none of which achieved any degree of success. In 1968 they wrote the first pop oratorio based on the bible story of Joseph and his coat of many colours, called "Joseph and the Amazing Technicolour Dreamcoat". This work was extremely popular in schools, its intended audience, throughout England and America, where it has been performed countless times by school choirs, orchestras and pop groups.

Despite great critical acclaim "Joseph" was not very successful as a record until after "Jesus Christ Superstar" became a world wide smash. The album of "Joseph" was not even released in America until February, 1971, three years after it was written. In May, 1969, David Land became the personal manager of Tim Rice and Andrew Lloyd Webber, and their first major project under David Land's guidance was the rock opera "Jesus Christ Superstar". This work took them well over a year to write and record. They have recently released an album of "Peter and the Wolf", starring Frankie Howerd, are currently preparing the screen treatment of "Jesus Christ Superstar", and Mr. Lloyd Webber recently composed the score of the new film, "Gumshoe", starring Albert Finney.



Producer Robert Stigwood

Robert Stigwood arrived in London from his native Australia in 1957. Today, he is the chairman of a group of companies and the head of one of Europe's largest show-business empires. The companies which bear his name are active in music publishing, films, record production, TV stage productions and artist management, with offices throughout the world. A pioneer in independent record production, Stigwood became managing director of Brian Epstein's NEMS Enterprises (the Beatles, Cilla Black, etc.). After Epstein's untimely death, Stigwood set up his own organization with the illustrious Bee Gees and The Cream. Later, he acquired Associated London Scripts, including such artists as Frankie Howerd, Lionel Jeffries and Rita Tushingham, as well as script writers Ray Galton and Alan Simpson, Johnny Speight. He further broadened his base by producing "Hair" and "The Dirtiest Show in Town" in London, where he co-produced "Oh Calcutta." It was his theatrical know-how which first attracted writers Andrew Lloyd Webber and Rice. Stigwood's film production company, Associated London Films, has been responsible for such successful British motion pictures as "Till Death Do Us Part" and "Up Pompeii." The current American TV series, "All In The Family," is based on Stigwood's highly successful "Till Death Do Us Part," written by his client, Johnny Speight. "Billboard," the "bible" of the record industry, honoured Stigwood in 1969 with a special "Trendsetter Award" for producing "Hair" in London and for his concept of free open-air concerts. In 1970, Stigwood's group of companies went on public offer in Britain.



Producer Harry M. Miller

Since he exploded out of New Zealand into Australia in the early 1960s Harry M. Miller has moved so fast and in so many directions that it is now difficult to make a brief and at the same time comprehensive accounting of his activities. An Australian newspaper columnist recently described him as "the most usefully astonishing man I know . . . I suspect his middle initial stands for mercurial, or mesmeric".

It doesn't, it stands for Maurice, but he's sufficiently impressed the mass media in Australia often enough now merely to be called Harry M. It's a form of headline shorthand that's possible to use only when the public has acquired a ready framework of reference about the subject. For at least the last ten years, Harry M. Miller has been publicly inescapable in Australia.

He was born in Auckland in 1934. When he left school he had no clear idea what he wanted to be except successful. It took him a few years. He hurried through an assortment of jobs in New Zealand.

It wasn't until the late 1950s that his goals narrowed and his career began to take shape. In a sudden giddy sequence of enterprises he was managing the Howard Morrison Quartet, promoting pop concerts, forming a record company, setting up a public relations business and handling the New Zealand end of Australasian tours by foreign entertainers.

His first promotion in Australia was in 1961 when he toured the Kingston Trio. He lost heavily. "I made a stupid miscalculation of the market," he says, remembering every small detail of the mistake. Two years later he toured Louis Armstrong and was in flood. The same year he moved to Sydney, set up offices, and began hanging out billboards for such diversely talented entertainments as Shelley Berman, Sammy Davis Jr., Judy Garland, the Rolling Stones, the Die Bruecke German Drama company, Artur Rubenstein, the Beach Boys, raft voyager William Willis and the spectacular Ballet Folklorico of Mexico. He also staged a memorably successful production of the New Zealand Opera Company's "Porgy and Bess" in association with the Australian Elizabethan Theatre Trust.

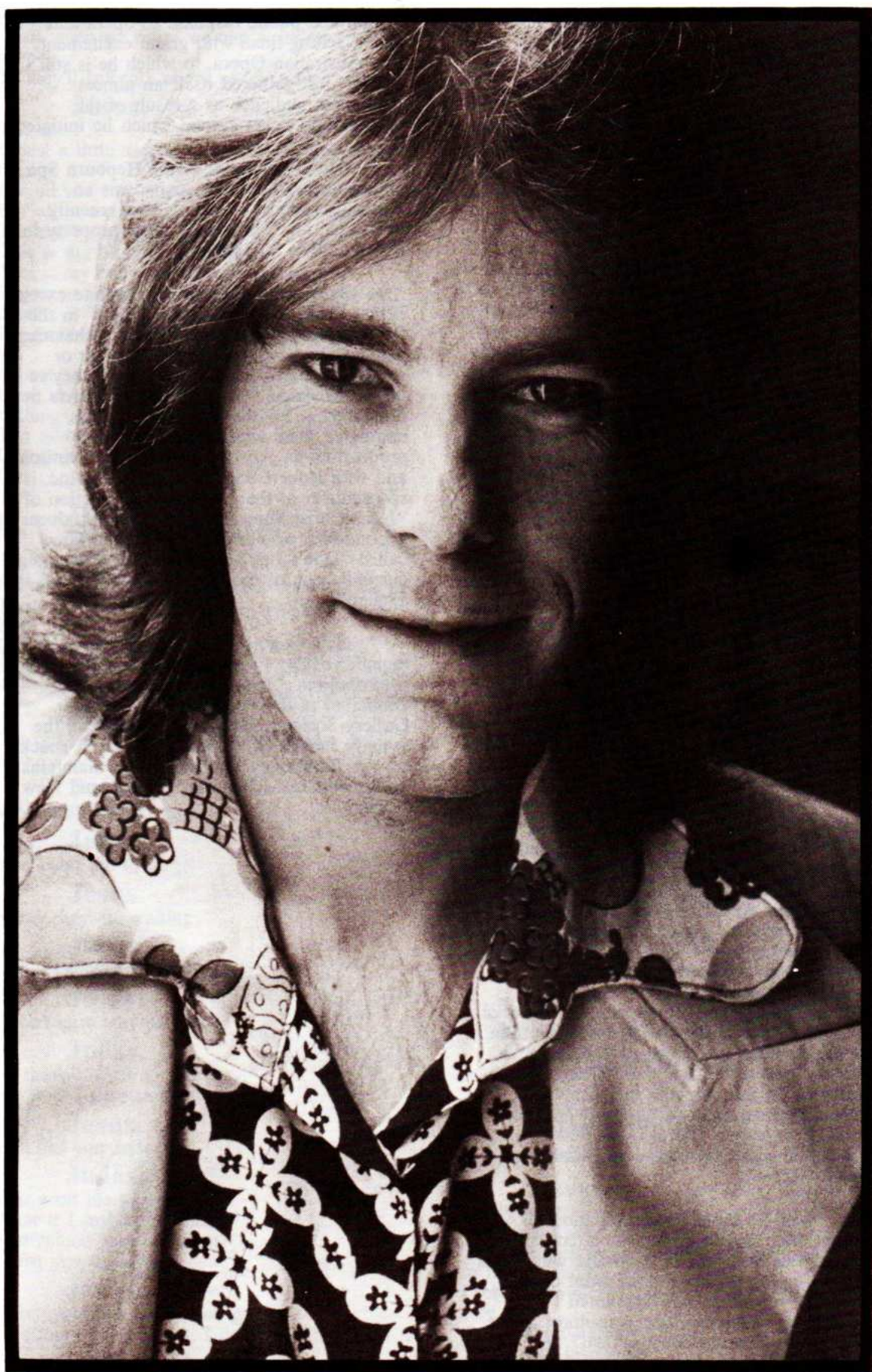
With an established reputation for success, he began to attract the attention of the arts-establishment in Australia which was then beginning to languish for want of an audience. When he was appointed commercial and promotion consultant to the Elizabethan Theatre Trust in 1967 he

invigorated public response to opera and ballet, selling them with grand excitement. The Australian Opera, to which he is still adviser, has gathered itself an almost permanent audience as a result of the subscription ticket system which he initiated.

He is a director of the Hepburn Spa mineral water company, part-owns an Australian record company, and recently purchased an 11,000-acre cattle property in Manilla, New South Wales.

It was unthinkable that anyone except Harry M. Miller would stage "Hair" in the Southern Hemisphere. Most of his theatrical productions have gone to one frontier or another, either for the way in which they've helped to shape the commercial theatre's new directions or for the way in which he's detonated them with excitement. His productions in Australia have been manifold and with Robert Stigwood and MCA Inc. is co-producer of the Australian Production of "Jesus Christ Superstar." He is co-producer of a London production of a Whitehall farce called "Don't Just Lie There, Say Something," currently one of the biggest box-office hits in England.

Somehow, he finds time to serve as a member of the Federal Council of the Metropolitan Opera Auditions, and as a councillor of the New South Wales Art Gallery Society. He has a residence in the Sydney suburb of Woollahra, a beach shack on the Barrenjoey Peninsula, and maintains apartments in Melbourne, London and New York.



Director Jim Sharman

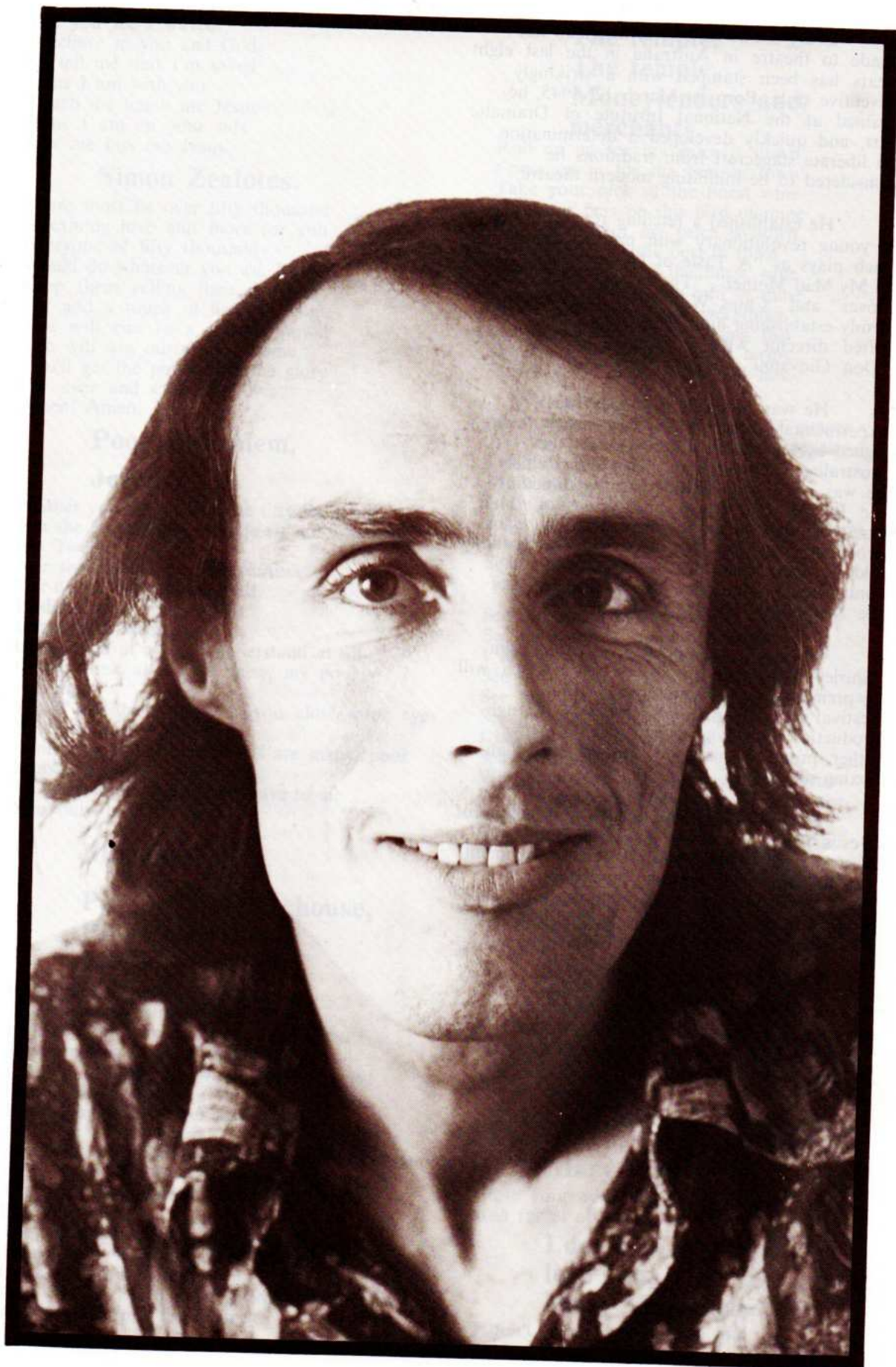
Every contribution Jim Sharman has made to theatre in Australia in the last eight years has been stamped with a strikingly inventive style. Born on March 12, 1945, he trained at the National Institute of Dramatic Art, and quickly developed a determination to liberate stagecraft from traditions he considered to be inhibiting modern theatre.

He established a fetching reputation as a young revolutionary with productions of such plays as "A Taste of Honey", "The Sport of My Mad Mother", "The Maids", "The Lover" and "Chips With Everything", before firmly establishing himself as a diversely gifted director with a stunning production of "Don Giovanni" for the Australian Opera.

He was involved in a great deal of experimental theatre in Sydney before being signed by Harry M. Miller to direct the Australian production of "Hair" for which he was acclaimed. This led to his directing the Boston and Tokyo productions of "Hair". Last year he directed a controversial production of "As You Like It" for Sydney's Old Tote, and then did an equally controversial production of "King Lear" for the Melbourne Theatre Company.

He has just completed a feature film "Shirley Thompson v. The Aliens" which will be premiered at a Commonwealth Film Festival in London, and is halfway through production of a biographical film on his father, proprietor of a well-known Australian boxing sideshow.

Since the opening of this production of "Jesus Christ Superstar" he has left Australia to work abroad. His first assignment was to direct the London production of "Superstar" and he is now preparing a production of "The Trials of Oz" for presentation in New York.



Musical Director Patrick Flynn

Born in Birmingham, England, in 1936, Patrick Flynn began piano studies at the late age of 14, acquiring the usual diplomas in piano and conducting from the Royal Academy and The Royal College of Music. Further studies followed with Phyllis Sellick and the late Julius Katchen, also composition with Kenneth Leighton and Michael Hurd, including jazz scoring with Johnny Spence.

He has given solo broadcasts and chamber music recitals in Canada and Singapore. After emigrating to New Zealand, his career took an abrupt change of direction when he was asked to write scores for the National Film Unit and the Auckland University Drama Society.

He then became established, almost by accident, as a freelance composer of music for films, radio dramas, commercial recordings, and theatre, in a country where the musical climate was considered uncondusive to such activities. He also found time to work as part-time lecturer at Wellington Polytechnic, musical director of Opera Technique, piano recitalist for N.Z.B.C., and producer of local pop records. While in New Zealand he was assistant musical director for "Porgy and Bess," and accompanied Inia Te Wiata on his last national tour.

Patrick Flynn came to Australia three and a half years ago and was the original musical director for the Sydney production of "Hair."

He is at present in great demand as a freelance studio conductor-composer. Recently, he wrote some of the music for Reg Livermore's Australian play "Lasseter," the songs for the Michael Boddy-Marcus Cooney play "Cash," and is at present collaborating with Boddy on a number of projects including an opera based on Marcus Clarke's epic book "For the Term of His Natural Life."



Sound Designer

John Morrison

Born June 18, 1940, John Morrison was educated in Melbourne and appeared on stage as an actor at the age of 15. He decided to retire and devote himself to the technical side of theatre.

He started his own recording studio to specialise in sound for the theatre. In 1966 he travelled to Europe and America to study recording techniques with emphasis upon the theatre.

John was sound engineer for Liberace's tour in 1971 and has been closely associated with the St. Martins Theatre in Melbourne as their sound and lighting consultant. He has prepared music and effects for all of the major Melbourne theatres.

"Superstar" marks the first occasion of the recognition of a person being engaged as a sound designer in Australia, a field which has been neglected in this country until this time.

Dance Director

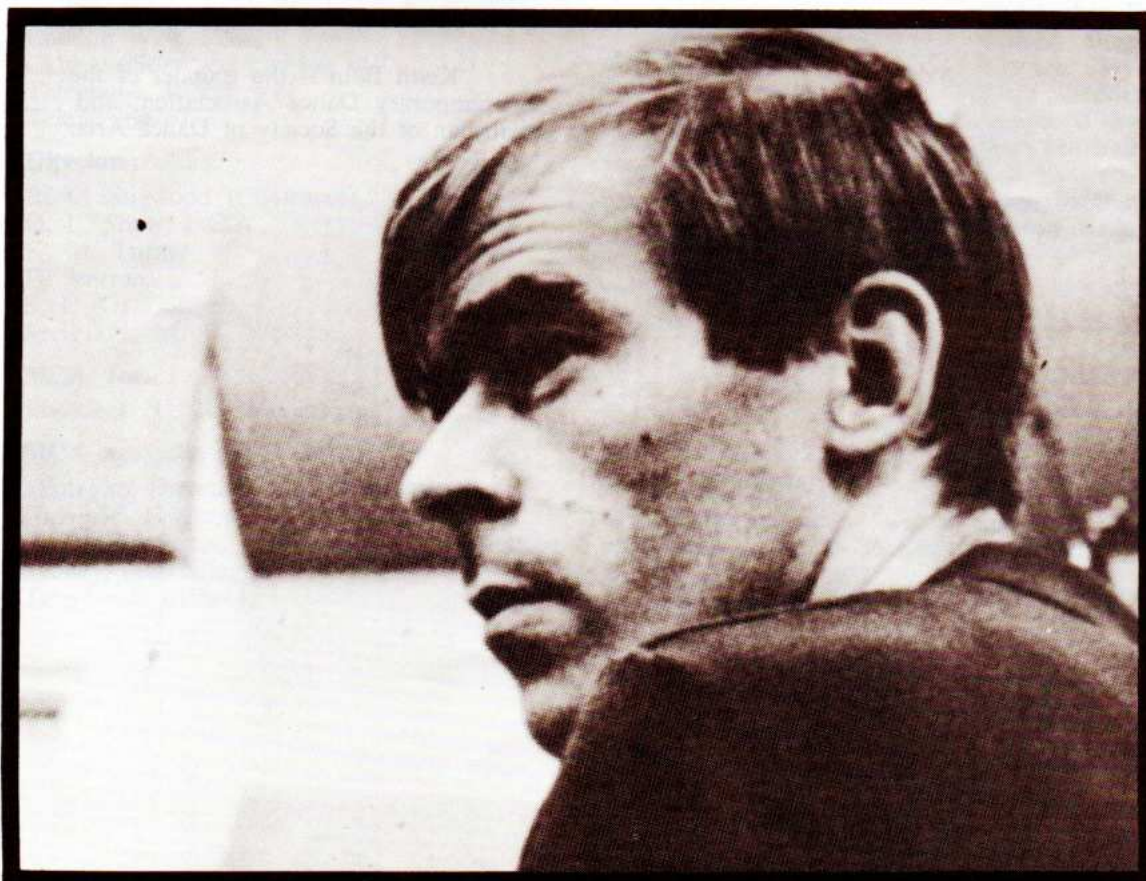
Keith Bain

Originally a dancer with Madame Bodenweiser's modern dance group, he soon became involved in choreography and the training not only of dancers but of actors and singers in the leading training centres and companies throughout Australia. For some time he has been movement teacher and choreographer for the National Institute of Dramatic Art, the opera school at the N.S.W. Conservatorium, the Old Tote Theatre Company, the Independent Theatre School and the Ensemble Theatre, and is the guest each year of many interstate dance, drama and opera companies, Arts Council vacation schools, workshops and seminars.

His recent stage credits include work on "The Legend of King O'Malley", "Biggles" and "Flash Jim Vaux" at the Nimrod Theatre; three seasons with the Australian Opera Company; "Oh What a Lovely War" for the Queensland Theatre Company; the 1971 Old Tote season; and "You're a Good Man, Charlie Brown" for Harry M. Miller Attractions.

He interrupted a world study tour to return to work on the Australian production of "Jesus Christ Superstar". His tour, assisted by the Australian Council for the Arts, so far had taken him through South-East Asia, Africa, Israel, Britain and Yugoslavia, and when resumed will include other European countries and the U.S.A.

Keith Bain is the founder of the Contemporary Dance Association, and chairman of the Society of Dance Arts.



**Executive Producer
Frederick J. Gibson**

This year Freddie Gibson celebrates his twenty-second year in the theatre, eighteen in theatrical management.

He started first as an actor in such productions as "Larger Than Life" (with Jessie Matthews), "The Sleeping Prince" (with Sir Ralph Richardson and Dame Sybil Thorndike). A nephew of the late Garnet H. Carroll, he was General Manager of the Princess Theatre in Melbourne from 1961 till 1967 and as Executive Producer for the family company was responsible for such productions as "The King and I," "Any Wednesday," "Carousel."

In 1967 he joined The Australian Elizabethan Trust as Deputy Administrator and was responsible for the formation of the first Trust Orchestra. During this period he was also the Administrative Officer of the Marionette Theatre of Australia.

In 1969, Freddie Gibson joined Harry M. Miller as Executive Producer and in this capacity has been associated with "Hair," "The Secretary Bird," "Sleuth," "Butterflies Are Free," "Conduct Unbecoming" and now "Jesus Christ Superstar."

**Associate Musical Director
Chris Nicolls**

Born in England, Christopher Nicolls studied at the Royal College of Music, London, between 1957 and 1960, graduating in pianoforte teaching, organ and conducting. In 1964 he gained a Doctorate of Music from Durham University. While a student, he engaged in many extracurricular musical activities including concerts for the London County Council and the production of small operas in private homes.

In 1966 he conducted a schools' concert program with the Sydney Symphony Orchestra, then joined The Elizabethan Theatre Trust orchestra as a percussionist. He toured New Zealand with the Australian Ballet as assistant conductor, percussionist, pianist, orchestral manager and librarian. In 1968, he conducted Peter Sculthorpe's film score for "Age of Consent" and has composed and conducted scores for many Commonwealth Film Unit productions. He has also appeared as guest conductor of the Tasmanian Symphony Orchestra.

In June 1970, he accepted a position as lecturer at the Canberra School of Music, and directed Canberra's first winter Youth Festival.



Scenic Design

Brian Thomson

Born in Perth on June 5, 1947, Brian Thomson studied architecture at the Perth Technical College and then from 1964 to 1967 at the University of New South Wales. Since then he has mostly devoted himself to work in films and the theatre first attracting attention for his contributions to a string of experimental productions in Sydney in the late 1960s.

It was his design for a 1970 production of the rock opera "Tommy" that first brought him to wide notice and the following year he provided Jim Sharman with a brilliant, revolutionary set for an Old Tote production of "As You Like It." He was also commissioned to design three subsequent Old Tote productions "National Health," "The Resistible Rise of Arturo Ui" and "Lasseter".

Thomson completely redesigned the Australian production of "Hair" when it transferred from Sydney to Melbourne, and his partnership with Sharman on the production of "Jesus Christ Superstar" was an inevitable consequence of the artistic rapport between them. Since the Sydney opening he has gone to England where he designed the London production of "Superstar" for Jim Sharman.

Costume Design

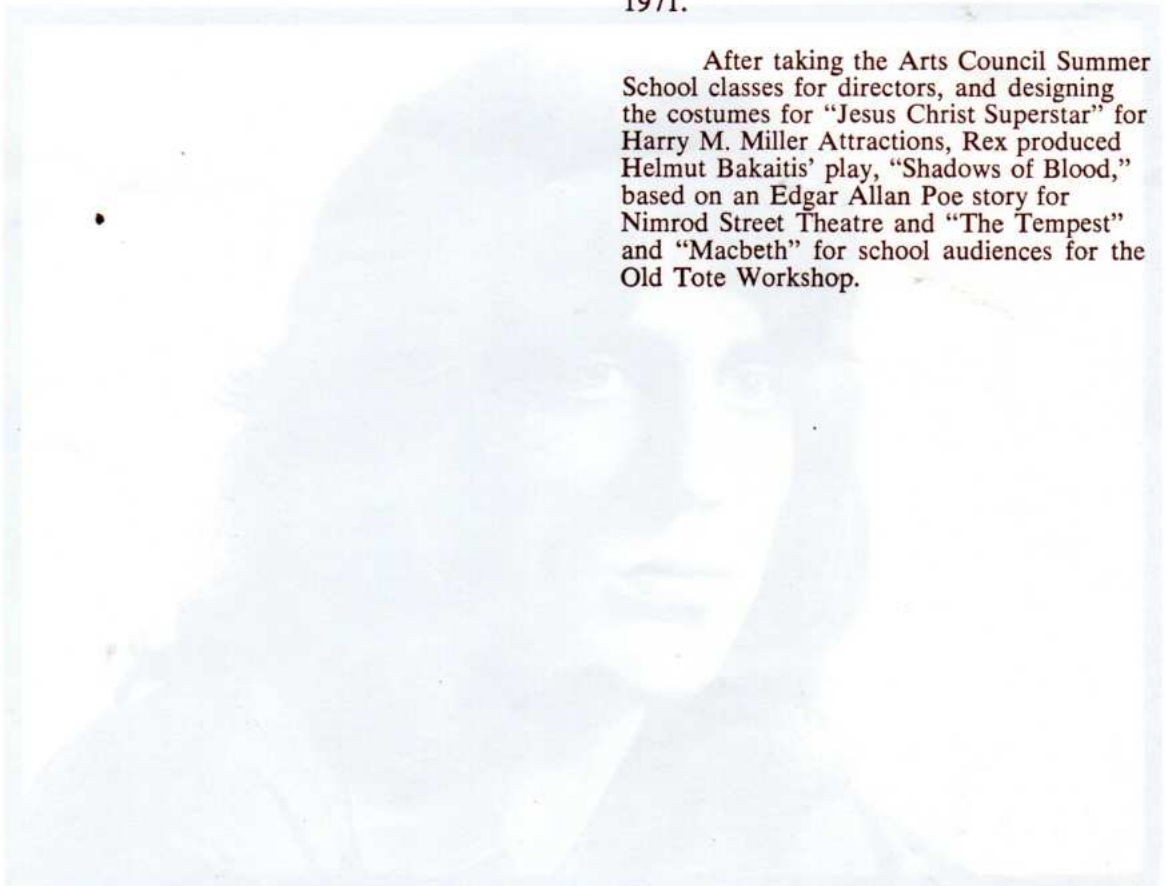
Rex Cramphone

Rex Cramphorne began working in theatre as an Honours student at Queensland University where he had his own group producing various plays including "The Changeling" and "Suddenly Last Summer." After finishing his degree and teaching for a year Rex joined the NIDA 2 year production course. During this time he became national drama critic for The Bulletin and his first professional production (1969) "Snow Angel" was shown at the Q Theatre.

Following this he was invited to produce "The Revenger's Tragedy" for the Hobart Theatre Royal and the same year he undertook the NIDA Advanced Course which resulted in two plays of major influence: "10,000 Miles Away" and "The Legend of King O'Malley."

In 1971 his theatrical activity ranged through working as Jim Sharman's assistant on "Shirley Thompson v The Aliens"; producing "The Governor's Lady" for the Q Theatre; producing two operas, "The Soldier's Tale" and the new Australian work "Edward John Eyre" for University of New South Wales music department; producing "The Dutch Courtesan" for the Old Tote and directing two highly praised productions of "Orestes" at the Arts Factory and "Pericles" at Jane Street Theatre. Rex became drama critic for the Sunday Australian at the end of 1971.

After taking the Arts Council Summer School classes for directors, and designing the costumes for "Jesus Christ Superstar" for Harry M. Miller Attractions, Rex produced Helmut Bakaitis' play, "Shadows of Blood," based on an Edgar Allan Poe story for Nimrod Street Theatre and "The Tempest" and "Macbeth" for school audiences for the Old Tote Workshop.





Trevor White as Jesus

Trevor White is 25 and has been in Australia three times in the past three years as pianist and leader singer with the top-rated English rock 'n' roll group Sounds Incorporated.

Born in Essex, he nearly became a plumber's mate when he left school because an uncle had a plumbing business. But his schoolteachers wanted better things for him and he went into a law office. He had just completed his intermediate law exams when he auditioned for Sounds Incorporated, a circumstance that ended his brief legal career.

After touring the world for several years, the group decided to disband in Perth in 1971. Trevor was planning to return to England to develop a solo act, when he decided to audition for the Australian production of "Jesus Christ Superstar."

He now has a home on the North Shore of Sydney.

Jon English as Judas

Jonathan English is 22 and was born in London within the sound of Bow Bells. He has been in Australia for 11 years but still retains an irrepressible Cockney humour and bounce. He also has a natural musical talent that has enabled him to master, without tuition, seven instruments and to sing over an astonishing range of four octaves.

After leaving Cabramatta High School in suburban Sydney, he studied Arts for about a year at the University of New South Wales, and then, as he puts it, "blundered" into the musical scene. Since then, he has played with a number of pop groups.

Until his signing for the Australian production of "Jesus Christ Superstar," Jon worked as an assistant accountant by day and played in pop groups at night.





**Michele Fawdon
as Mary Magdalene**

Michele was born in England 24 years ago, but because her father was a BOAC pilot she spent much of her childhood outside the country, mostly in Hong Kong and Singapore. At the age of 12 she was enrolled in one of the Bush Davies Theatrical Boarding Schools in Sussex, and after five years completed the examinations of the London Academy of Music and Dramatic Art.

On arriving in Australia seven years ago, she went straight into the Ensemble Theatre, Sydney, where she studied for a further three years. Her acting credits include the juvenile lead in "All Things Bright and Beautiful," the lead in an Arts Council production of "Generation," two years at the Bull 'n' Bush theatre-restaurant, "The Crucible" for the Old Tote company, and a part in both the theatrical and motion picture productions of Kenneth Cook's "Stockade." She has also appeared in pantomime.

Her appearances on television include parts in the series "Matlock" and "You Can't See Round Corners." Her successful audition as Mary Magdalene in the Australian production of "Jesus Christ Superstar" forced her to give up a leading part in the production of the Australian TV series "Dad 'n' Dave."

Earlier this year, Michele was married to John Hopkins.

**Arthur Dignam
as Pontius Pilate**

Arthur Dignam's association with theatre goes back to the days when he was a student at Sydney University and a member of the University Drama Society. A recital of The Hollow Crown with actor/director John Bell at the St. James' Auditorium launched Arthur into a full-time career of acting. Shortly after he became involved in Old Tote's lunch-time productions under the directorship of Robin Lovejoy.

In 1966, Arthur took part in Royal Hunt of the Sun for the Adelaide Festival and a year later toured with the Arts Council with Voyage of Endeavour. This was followed by a season as one of the lead actors with Perth's Hole-in-the-Wall Theatre.

Before joining the cast of Jesus Christ Superstar, Arthur was a permanent member of the Old Tote Theatre Company and showed his versatility as an actor in productions ranging from Taming of the Shrew (Hortensio) and Good Woman of Setzuan (Third God) to Tartuffe (Cleant).

Throughout his acting career, Arthur has also appear in a number of television series and radio plays. His most recent appearance on television was in the ABC's Norman Lindsay Festival. The actor's hobbies include squash, music and literature. Most of all, Arthur enjoys fishing off the coast of Lord Howe Island, where his family lives.

Cast

Jesus, Trevor White

Judas, Jon English

Mary Magdalene, Michele Fawdon

Pontius Pilate, Arthur Dignam

Caiaphas, Peter North

Annas, John Young

Priest 1, Brian Withers

Priest 2, Tom Dysart

Priest 3, Michael Caton

King Herod, Joseph Dicker

Maid by the fire,

Creenagh Bradstock

Simon Zealotes, Stevie Wright

Peter, Rory O'Donoghue

Stage Attendants, Bill Paton

Frank Howson

Apostles

Peter Chambers, Erl Dalby, Jon English, Geoff Gilmour, Nick Hill, Gary Hoffman, George Kent, Nicholas Lush, Peter Maloney, Rory O'Donoghue, Anthony Rose, Stevie Wright.

Apostle Women

Creenagh Bradstock, Jennie Cullen, Beverley Evans, Robyn Fisher, Merryn Joseph, Sharon Murphy, Bonnie Truex, Kim Whitehead.

Zealotes

Creenagh Bradstock, Avril Bell, Sharon Murphy, Shauna Jensen, Sue Robinson, Bonnie Truex.

Lepers

Carolyn Boyd, Peter Chambers, Bill Miller, Sharon Murphy, Nick Hill, Nicholas Lush, Bonnie Truex, Kim Whitehead.

Soldiers

Peter Chambers, Erl Dalby, Geoff Gilmour, Nick Hill, Nicholas Lush, Peter Maloney.

Reporters

Avril Bell, Robyn Fisher, Phillip Hobbins, Gary Hoffman, George Kent, Sharon Murphy, Anthony Rose, Bonnie Truex.

Herod's Court

Caroline Boyd, Robyn Fisher, Sharon Murphy, Bonnie Truex.

Superstar Quartet

Avril Bell, Creenagh Bradstock, Sue Robinson, Bonnie Truex.

Crowd

Avril Bell, Creenagh Bradstock, Peter Chambers, Jennie Cullen, Joseph Dicker, Beverley Evans, Robyn Fisher, Isabe Gidley, Nick Hill, Phillip Hobbins, Gary Hoffman, Shauna Jensen, Paul Johnstone, Merryn Joseph, George Kent, Nicholas Lush, Peter Maloney, Wayne Matthews, Sue Merson, Sharon Murphy, Rory O'Donoghue, Sue Robinson, Anthony Rose, Bonnie Truex, Kim Whitehead, Stevie Wright.

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Jesus, Anthony Rose,
Judas, Rory O'Donoghue,
Mary Magdalene, Beverley Evans,
Pontius Pilate, John Young,
Peter Gary Hoffman

Conductors

Chris Nicolls

Featured Musicians

Michael Carlos, (Band Leader)
Organ and Moog
Mike Wade, Guitar
Ken Firth, Bass Guitar
Jamie McKinley, Piano and Acoustic Guitar
Greg Henson, Drums
Ellis Horman, Percussion

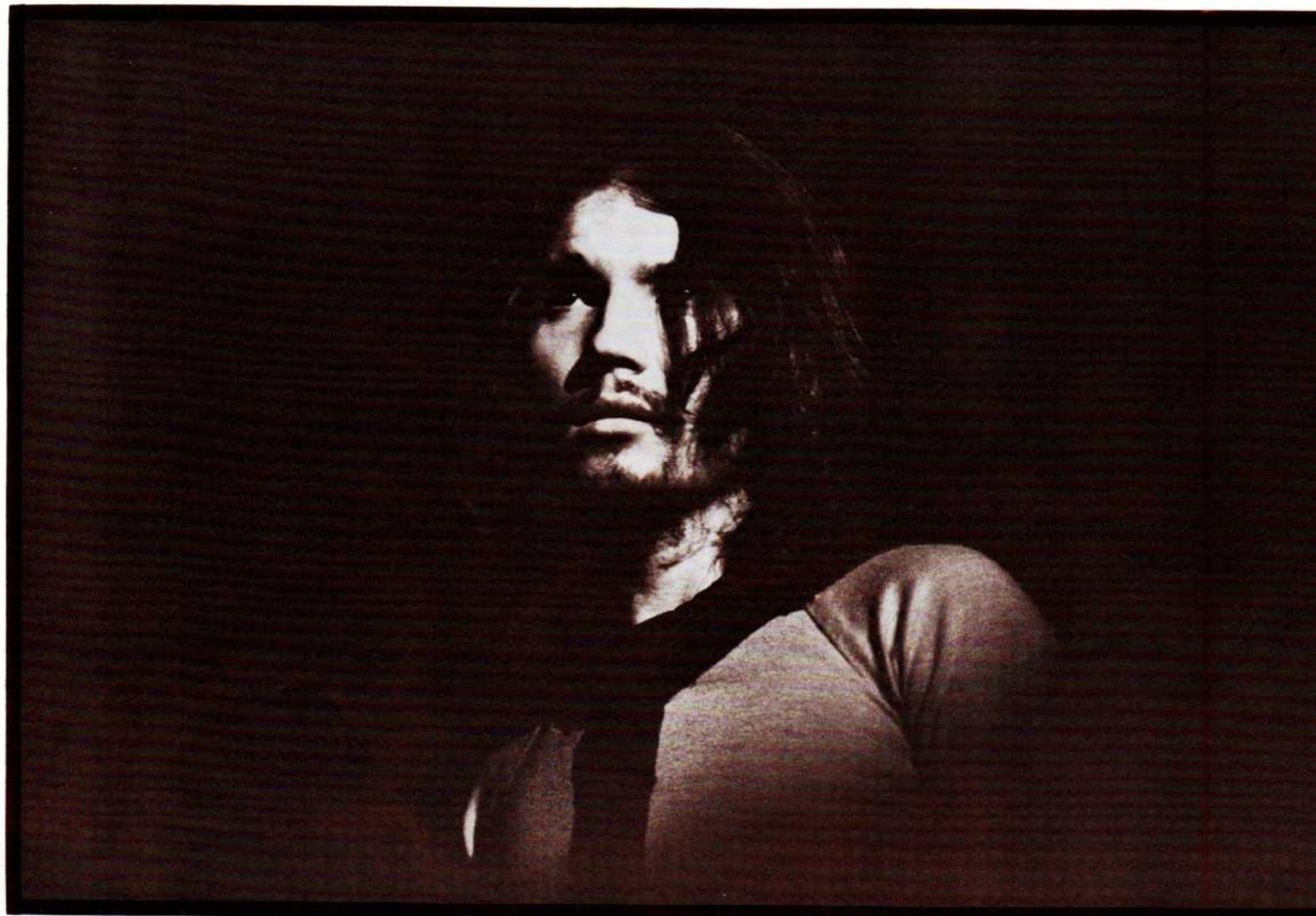
Orchestra

VIOLINS. John Lyle (Leader), Sara Solan (Associate Leader), Margaret Gabrilerson, Frank Coe, Dorothy Anschau, Ellis Wayland, Nola Selmon, Ron Wilkinson, Juliette Levy.
VIOLAS. Cliff Hanney, Jill Comerford.
CELLOS. Hans Gyors, Brian Strong. BASSES. Boris Usiskin, Dick De Gray. FLUTE and PICCOLO. Sally Donnithorne. OBOE. Pauline Strait/Stephen Monaghan. REEDS. Brian Allen. CLARINET. Diana Tod. TRUMPETS and FLUGEL HORNS. Warren Clark, Tony Hermann. FRENCH HORN. Boof Thomsen. TROMBONES. Ron Spillett, Derek Long. REHEARSAL PIANIST. Jamie McKinley. UNDERSTUDY DRUMMER. Daniel Groves.



















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Haymarket, Sydney, 2000. Cables:
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Frederick J. Gibson
Garry Van Egmond
Secretary: Richard Harper
General Manager: Noel Laughton

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Melbourne, Victoria, 3000.
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Directors:

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D. L. Shaw, F.C.A.,
K. M. Turner,
B. Vertue,
S. L. G. Gottlieb,
Secretary: M. R. Wesson.

MCA Inc.

President: L. R. Wasserman

MCA Australia Pty. Limited

Managing Director: Ron V. Brown
Universal House,
23 Pelican Street,
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Jesus Christ Superstar Company

Producer
Director
Executive Producer
Musical Director
Scenic Design
Dance Director
Costume Design
Lighting Design
Artistic Director
Assistant Musical
Director
Sound Design

Production Supervisor
Director of Publicity
Advertising Manager
Promotions Co-ordinator
Publicity Assistant
Assistant to Mr. Miller
Company Manager
Stage Director
Stage Manager
Assistant Stage
Manager

Harry M. Miller
Jim Sharman
Frederick J. Gibson
Patrick Flynn
Brian Thomson
Keith Bain
Rex Cramphorne
Jim Sharman
Jonathan Banks

Chris Nicolls
John Morrison
of Theatre Sound
Stefan Haag
Patti Mostyn
Neil Bartley
Robert Gibson
Lesley Brown
Margaret Enchelmaier
Patrick O'Neill
Benny Gannon
Peter Taylor

Tony Hunt

Capitol Theatre

Theatre Manager
Assistant Manager
Treasurer
Chief of Staff
Head Electrician
Wardrobe Master
Head Mechanist
Head Flyman
Property Master

Christopher Frost
Patricia Boggs
Warrick Dayes
Tony Youlden
Joseph D'abreu
Ray Mitchell
Ken Fisher
Allan McDermott
Clinton Kramer

Casting
M & L Casting Consultants
Suites 24-25, 49 Darlinghurst Road,
Kings Cross, 2011
Telephone 35 3609

**Overture,
Heaven on their minds,
Judas.**

My mind is clearer now at last all too well I
can see where we all soon will be
If you strip away the myth from the man you
will see where we all soon will be
Jesus! You've started to believe
The things they say of you
You really do believe
This talk of God is true
And all the good you've done
Will soon get swept away
You've begun to matter more
Than the things you say
Listen Jesus I don't like what I see
All I ask is that you listen to me
And remember I've been your right hand
man all along
You have set them all on fire
They think they've found the new Messiah
And they'll hurt you when they find they're
wrong
I remember when this whole thing began
No talk of God then we called you a man
And believe me my admiration for you
hasn't died
But every word you say today
Gets twisted round some other way
And they'll hurt you if they think you've lied
Nazareth your famous son should have stay
Nazareth your famous son should have stayed
a great unknown.
Like his father carving wood he'd have
made good
Tables chairs and oaken chests would have
suited Jesus best
He'd have caused nobody harm no-one
alarm
Listen Jesus do you care for your race?
Don't you see we must keep in our place?
We are occupied have you forgotten how
put down we are?
I am frightened by the crowd
For we are getting much too loud
And they'll crush us if we go too far
Listen Jesus to the warning I give
Please remember that I want us to live
But it's sad to see our chances weakening
with every hour
All your followers are blind
Too much heaven on their minds
It was beautiful but now it's sour
Yes it's all gone sour

Bethany, Friday night,

**What's the buzz,
Apostles.**

What's the buzz? Tell me what's happening?

Jesus.

Why should you want to know?
Don't you mind about the future, don't you
try to think ahead
Save tomorrow for tomorrow, think about
today instead.

Apostles.

What's the buzz? Tell me what's happening?

Jesus.

I could give you facts and figures I could
give you plans and forecasts
Even tell you where I'm going

Apostles.

When do we ride into Jerusalem?

Jesus.

Why should you want to know?
Why are you obsessed with fighting times and
fate you can't defy?
If you knew the path we're riding you'd
understand it less than I

Apostles.

What's the buzz? Tell me what's happening?

Mary Magdalene.

Let me try to cool down your face a bit

Jesus.

That feels nice, so nice
Mary that is good
While you prattle through your supper
where and when and who and how
She alone has tried to give me what I need
right here and now.

Apostles.

What's the buzz? Tell me what's happening?

**Strange thing mystifying,
Judas.**

It seems to me a strange thing, mystifying
That a man like you can waste his time on
women of her kind
Yes I can understand that she amuses
But to let her stroke you, kiss your hair, is
hardly in your line
It's not that I object to her profession
But she doesn't fit in well with what you teach
and say
It doesn't help us if you're inconsistent
They only need a small excuse to put us all
away

Jesus.

Who are you to criticise her? Who are you to
despise her?
Leave her, leave her, let her be now
Leave her, leave her, she's with me now
If your slate is clean then you can throw
stones
If your slate is not then leave her alone
I'm amazed that men like you can be so
shallow thick and slow

There is not a man among you who knows or cares if I come or go

All (save Judas).

No you're wrong! You're very wrong! How can you say that?

Jesus.

Not one not one of you!

**Everything's alright,
Mary Magdalene.**

Try not to get worried, try not to turn on to
Problems that upset you oh don't you know
Everything's alright yes everything's fine
And we want you to sleep well tonight
Let the world turn without you tonight
If we try we'll get by so forget all about us tonight

Apostles' women.

Everything's alright yes everything's alright yes

Mary Magdalene.

Sleep and I shall soothe you, calm you and
anoint you
Myrrh for your hot forehead oh then you'll
feel

Everything's alright yes everything's fine
And it's cool and the ointment's sweet
For the fire in your head and feet
Close your eyes close your eyes
And relax think of nothing tonight

Apostles' women.

Everything's alright yes everything's alright yes

Judas.

Woman your fine ointment brand new and
expensive
Could have been saved for the poor
Why has it been wasted? We could have
raised maybe
Three hundred silver pieces or more
People who are hungry, people who are
starving
Matter more than your feet and hair

Mary Magdalene.

Try not to get worried, try not turn on to
Problems that upset you oh don't you know
Everything's alright yes everything's fine
And we want you to sleep well tonight
Let the world turn without you tonight
If we try we'll get by so forget all about us tonight

Apostles' women.

Everything's alright yes everything's alright yes

Jesus.

Surely you're not saying we have the
resources
To save the poor from their lot?
There will be poor always, pathetically
struggling
Look at the good things you've got!

Think! while you still have me
Move! while you still see me
You'll be lost and you'll be so sorry when I'm
gone

Mary Magdalene.

Sleep and I shall soothe you, calm you and
anoint you

Myrrh for your hot forehead oh then you'll
feel

Everything's alright yes everything's fine
And it's cool and the ointment's sweet
For the fire in your head and feet
Close your eyes close your eyes
And relax think of nothing tonight
Close your eyes close your eyes and relax

All.

Everything's alright yes everything's alright yes

Jerusalem, Sunday,

**This Jesus must die,
Priest 1.**

Good Caiaphas the council waits for you
The Pharisees and priests are here for you

Caiaphas.

Ah gentlemen you know why we are here
We've not much time and quite a problem
here

Hosanna! Superstar!

Mob (Outside).

Hosanna! Superstar!

Annas.

Listen to that howling mob of blockheads in
the street!

A trick or two with lepers and the whole
town's on its feet

All.

He is dangerous

Mob (Outside).

Jesus Christ Superstar tell us that you're
who they say you are

All.

He is dangerous

Priest 2.

The man is in town right now to whip up some
support

Priest 3.

A rabble rousing mission that I think we must
abort

All.

He is dangerous

Mob (Outside).

Jesus Christ Superstar!

All.

He is dangerous

Priest 2.

Look Caiaphas they're right outside our yard

Priest 3.

Quick Caiaphas go call the Roman guard

Caiaphas.

No wait we need a more permanent solution to our problem

Annas.

What then to do about Jesus of Nazareth
Miracle wonderman hero of fools?

Priest 3.

No riots, no army, no fighting, no slogans

Caiaphas.

One thing I'll say for him Jesus is cool

Annas.

We dare not leave him to his own devices
His half-witted fans will get out of control

Priest 3.

But how can we stop him? His glamour increases
By leaps every minute he's top of the poll

Caiaphas.

I see bad things arising the crowd crown him king
Which the Romans would ban
I see blood and destruction, our elimination because of one man
Blood and destruction because of one man

All.

Because, because, because of one man

Caiaphas.

Our elimination because of one man

All.

Because, because, because of one, 'cause of one, 'cause of one man

Priest 3.

What then to do about this Jesusmania?

Annas.

How do we deal with the carpenter king?

Priest 3.

Where do we start with a man who is bigger
Than John was when John did his Baptism thing?

Caiaphas.

Fools! You have no perception!
The stakes we are gambling are frighteningly high!
We must crush him completely
So like John before him, this Jesus must die
For the sake of the nation, this Jesus must die

All.

Must die, must die, this Jesus must die

Caiaphas.

So like John before him, this Jesus must die

All.

Must die, must die, this Jesus must, Jesus must, Jesus must die!

Hosanna,

Crowd.

Hosanna Heysanna Sanna Sanna Ho
Sanna Hey Sanna Ho Sanna
Hey JC, JC won't you smile at me?
Sanna Ho Sanna Hey Superstar

Caiaphas.

Tell the rabble to be quiet we anticipate a riot
This common crowd is much too loud
Tell the mob who sing your song that they are fools and they are wrong
They are a curse, they should disperse

Crowd.

Hosanna Heysanna Sanna Sanna Ho
Sanna Hey Sanna Ho Sanna
Hey JC, JC you're alright by me
Sanna Ho Sanna Hey Superstar

Jesus.

Why waste your breath moaning at the crowd?
Nothing can be done to stop the shouting
If every tongue was still the noise would still continue
The rocks and stones themselves would start to sing:

Crowd (with Jesus).

Hosanna Heysanna Sanna Sanna Ho
Sanna Hey Sanna Ho Sanna
Hey JC, JC won't you fight for me?
Sanna Ho Sanna Hey Superstar

Simon Zealotes,

Crowd.

Christ you know I love you
Did you see I waved?
I believe in you and God
So tell me that I'm saved
Christ you know I love you
Did you see I waved?
I believe in you and God
So tell me that I'm saved Jesus I am with you
Touch me touch me Jesus
Jesus I am on your side
Kiss me kiss me Jesus

Simon Zealotes.

Christ, what more do you need to convince you
That you've made it and you're easily as strong
As the filth from Rome who rape our country
And who've terrorised our people for so long?

Crowd.

Christ you know I love you
Did you see I waved?
I believe in you and God
So tell me that I'm saved
Christ you know I love you

Did you see I waved?
I believe in you and God
So tell me that I'm saved
Jesus I am with you
Touch me touch me Jesus
Jesus I am on your side
Kiss me kiss me Jesus

Simon Zealotes.

There must be over fifty thousand
Screaming love and more for you
Everyone of fifty thousand
Would do whatever you ask him to
Keep them yelling their devotion
But add a touch of hate at Rome
You will rise to a greater power
You will win ourselves a home
You'll get the power and the glory
For ever and ever and ever
Amen! Amen!

Poor Jerusalem,

Jesus.

Neither you Simon, nor the fifty thousand
Nor the Romans, nor the Jews, nor Judas nor
the Twelve,
Nor the Priests, nor the Scribes
Nor doomed Jerusalem itself,
Understand what power is
Understand what glory is
Understand at all . . . understand at all
If you knew all that I knew, my poor
Jerusalem
You'd see the truth, but you close your eyes
But you close your eyes
While you live your troubles are many, poor
Jerusalem
To conquer death you only have to die
You only have to die

Monday,

Pontius Pilate's house, Pilate's Dream, Pilate.

I dreamed I met a Galilean
A most amazing man
He had that look you very rarely find
The haunting hunted kind
I asked him to say what had happened
How it all began
I asked again he never said a word
As if he hadn't heard
And next the room was full of wild and angry
men
They seemed to hate this man they fell on
him and then
They disappeared again
Then I saw thousands of millions
Crying for this man
And then I heard them mentioning my name
And leaving me the blame

The temple, The temple, Moneylenders and merchants.

Roll on up for my price is down
Come on in for the best in town
Take your pick of the finest wine
Lay your bets on this bird of mine
Roll on up for my price is down
Come on in for the best in town
Take your pick of the finest wine
Lay your bets on this bird of mine
Name your price I got everything
Come and buy it's all going fast
Borrow cash on the finest terms
Hurry now while stocks still last.

Jesus.

My temple should be a house of prayer
But you have made it a den of thieves
Get out! Get out!
My time is almost through
Little left to do
After all I've tried for three ears, seems like
thirty
Seems like thirty

Crowd.

See my eyes I can hardly see
See me stand I can hardly walk
I believe you can make me whole
See my tongue I can hardly talk
See my skin I'm a mass of blood
See my legs I can hardly stand
I believe you can make me well
See my purse I'm a poor poor man
Will you touch will you mend me Christ
Won't you touch will you heal me Christ
Will you kiss you can cure me Christ
Won't you kiss won't you pay me Christ

Jesus.

There's too many of you don't push me
There's too little of me don't crowd me
Heal yourselves!

Everything's alright, Mary Magdalene.

Try not to get worried try not to turn on to
Problems that upset you oh don't you know
Everything's alright yes everything's fine

Jesus.

And I think I shall sleep well tonight
Let the world turn without me tonight

Mary Magdalene.

Close your eyes close your eyes
And forget all about us tonight

I don't know how to love him,

Mary Magdalene.

I don't know how to love him

What to do how to move him
 I've been changed yes really changed
 In these past few days when I've seen myself
 I seem like someone else
 I don't know how to take this
 I don't see why he moves me
 He's a man he's just a man
 And I've had so many men before
 In very many ways
 He's just one more
 Should I bring him down should I scream and shout
 Should I speak of love let my feelings out
 I never thought I'd come to this what's it all about
 Don't you think it's rather funny
 I should be in this position
 I'm the one who's always been
 So calm so cool, no lover's fool
 Running every show
 He scares me so
 I never thought I'd come to this what's it all about
 Yet if he said he loved me
 I'd be lost I'd be frightened
 I couldn't cope just couldn't cope
 I'd turn my head I'd back away
 I wouldn't want to know
 He scares me so
 I want him so
 I love him so

Tuesday,

Damned for all time, Judas.

Now if I help you it matters that you see
 These sordid kind of things are coming hard to me
 It's taken me some time to work out what to do
 I weighed the whole thing up before I came to you
 I have no thought at all about my own reward
 I really didn't come here of my own accord
 Just don't say I'm
 Damned for all time
 I came because I had to I'm the one who saw
 Jesus can't control it like he did before
 And furthermore I know that Jesus thinks so too
 Jesus wouldn't mind that I was here with you
 I have no thought at all about my own reward
 I really didn't come here of my own accord
 Just don't say I'm
 Damned for all time
 Annas you're a friend a worldly man and wise
 Caiaphas my friend I know you sympathise
 Why are we the prophets? Why are we the ones?
 Who see the sad solution know what must be done
 I have no thought at all about my own reward
 I really didn't come here of my own accord

Just don't say I'm
 Damned for all time

Annas.

Cut the protesting forget the excuses
 We want information get up off the floor

Caiaphas.

We have the papers we need to arrest him
 You know his movements we know the law

Annas.

Your help in this matter won't go unrewarded

Caiaphas.

We'll pay you in silver cash on the nail
 We just need to know where the soldiers can find him

Annas.

With no crowd around him

Caiaphas.

Then we can't fail

Blood money,

Judas.

I don't need your blood money!

Caiaphas.

Oh that doesn't matter our expenses are good

Judas.

I don't want your blood money!

Annas.

But you might as well take it we think that you should

Caiaphas.

Think of the things you can do with that money

Choose any charity give to the poor
 We've noted your motives we've noted your feelings

This isn't blood money it's a fee nothing
 Fee nothing, fee nothing more

Judas.

On Thursday night you'll find him where you want him

Far from the crowds in the Garden of Gethsemane

Choir.

Well done Judas
 Good old Judas

Thursday night,

The Last Supper, Apostles.

Look at all my trials and tribulations
 Sinking in a gentle pool of wine
 Don't disturb me now I can see the answers
 Till this evening is this morning life is fine
 Always hoped that I'd be an apostle

Knew that I would make it if I tried
Then when we retire we can write the
gospels
So they'll still talk about us when we've died

Jesus.

The end . . .
Is just a little harder when brought about by
friends
For all you care this wine could be my blood
For all you care this bread could be my body
The end!
This is my blood you drink
This is my body you eat
If you would remember me when you eat and
drink . . .
I must be mad thinking I'll be remembered
yes
I must be out of my head!
Look at your blank faces! My name will mean
nothing
Ten minutes after I'm dead!
One of you denies me
One of you betrays me

Apostles.

Not I! Who would? Impossible!

Jesus.

Peter will deny me in just a few hours
Three times will deny me and that's not all
I see
One of you here dining, one of my twelve
chosen
Will leave to betray me

Judas.

Cut out the dramatics! You know very well
who

Jesus.

Why don't you go do it?

Judas.

You want me to do it!

Jesus.

Hurry they are waiting

Judas.

If you knew why I do it . . .

Jesus.

I don't care why you do it!

Judas.

To think I admired you
For now I despise you

Jesus.

You liar you Judas

Judas.

You want me to do it!
What if I just stayed here
And ruined your ambition?
Christ you deserve it!

Jesus.

Hurry you fool, hurry and go,
Save me your speeches, I don't want to know
Go!

Apostles.

Look at all my trials and tribulations
Sinking in a gentle pool of wine
What's that in the bread it's gone to my head
Till this morning is this evening life is fine
Always hoped that I'd be an apostle
Knew that I would make it if I tried
Then when we retire we can write the gospels
So they'll all talk about us when we've died

Judas.

You sad pathetic man see where you've
brought us to
Our ideals die around us all because of you
And now the saddest cut of all
Someone has to turn you in
Like a common criminal, like a wounded
animal
A jaded mandarin
A jaded mandarin
A jaded faded mandarin

Jesus.

Get out! They're waiting! They're waiting for
you!

Judas.

Everytime I look at you I don't understand
Why you let the things you did get so out of
hand
You'd have managed better if you'd had it
planned

Apostles.

Look at all my trials and tribulations
Sinking in a gentle pool of wine
Don't disturb me now I can see the answers
Till this evening is this morning life is fine
Always hoped that I'd be an apostle
Knew that I would make it if I tried
Then when we retire we can write the gospels
So they'll still talk about us when we've died

Jesus.

Will no-one stay awake with me?
Peter? John? James?
Will none of you wait with me?
Peter? John? James?

In the garden of Gethsemane,

Gethsemane,

(I only want to say)

Jesus.

I only want to say
If there is a way
Take this cup away from me for I don't want
to taste its poison
Feel it burn me, I have changed I'm not as
sure
As when we started
Then I was inspired

Now I'm sad and tired
 Listen surely I've exceeded expectations
 Tried for three years seems like thirty
 Could you ask as much from any other man
 But if I die
 See the saga through and do the things you
 ask of me
 Let them hate me hit me hurt me nail me to
 their tree
 I'd wanna know I'd wanna know my God
 I'd wanna see I'd wanna see my God
 Why I should die
 Would I be more noticed than I was ever
 before?
 Would the things I've said and done matter
 any more?
 I'd have to know I'd have to know my Lord
 I'd have to see I'd have to see my Lord
 If I die what will be my reward?
 I'd have to know I'd have to know my Lord
 Why should I die?
 Can you show me now that I would not be
 killed in vain?
 Show me just a little of your omnipresent
 brain
 Show me there's a reason for your wanting
 me to die
 You're far too keen on where and how and
 not so hot on why
 Alright I'll die!
 Just watch me die!
 See how I die!
 Then I was inspired
 Now I'm sad and tired
 After all I've tried for three years seems like
 ninety
 Why then am I scared to finish what I started
 What you started I didn't start it
 God thy will is hard
 But you hold every card
 I will drink your cup of poison, nail me to the
 cross and break me
 Bleed me beat me kill me take me now
 before I change my mind

The arrest, Judas.

There he is! They're all asleep the fools!

Jesus.

Judas must you betray me with a kiss?

Peter.

What's the buzz? Tell me what's happening?

Peter and Apostles.

What's the buzz? Tell me what's happening?
 Hang on Lord we're gonna fight for you

Jesus.

Put away your sword
 Don't you know that it's all over?
 It was nice but now it's gone
 Why are you obsessed with fighting?
 Stick to fishing from now on

Crowd.

Tell me Christ how you feel tonight
 Do you plan to put up a fight?
 Do you feel that you've had the breaks?
 What would you say were your big mistakes?
 Do you think that you may retire?
 Do you think you would get much higher?
 How do you view your coming trial?
 Have your men proved at all worthwhile?
 Come with us to see Caiaphas
 You'll just love the High Priest's house
 You'll just love seeing Caiaphas
 You'll just die in the High Priest's house
 Come on God this is not like you
 Let us know what you're gonna do
 You know what your supporters feel
 You'll escape in the final reel
 Tell me Christ how you feel tonight
 Do you plan to put up a fight?
 Do you feel that you've had the breaks?
 What would you say were your big mistakes?
 Come with us to see Caiaphas
 You'll just love the High Priest's house
 You'll just love seeing Caiaphas
 You'll just die in the High Priest's house
 Now we have him! Now we have got him!

Caiaphas.

Jesus you must realise the serious charges
 facing you
 You say you're the Son of God in all your
 handouts well is it true?

Jesus.

That's what you say you say that I am

Annas.

There you have it gentlemen what more
 evidence do we need?
 Judas thank you for the victim stay a while
 and you'll see it bleed!

Crowd.

Now we have him! Now we have got him!
 Take him to Pilate!

Peter's denial,

Maid by the fire.

I think I've seen you somewhere I
 remember you were with that man
 they took away I recognise your face

Peter.

You've got the wrong man lady I don't know
 him
 And I wasn't where he was tonight never
 near the place

Soldier.

That's strange for I am sure I saw you with
 him
 You were right by his side and yet you
 denied

Peter.

I tell you I was never ever with him

Old Man.

But I saw you too it looked just like you

Peter.

I don't know him!

Mary Magdalene.

Peter don't you know what you have said
You've gone and cut him dead

Peter.

I had to do it don't you see?
Or else they'd go for me

Mary Magdalene.

It's what he told us you would do
I wonder how he knew . . .

**Friday,
Pilate and Christ,
Pilate.**

Who is this broken man cluttering up my
hallway?
Who is this unfortunate?

Soldier.

Someone Christ King of the Jews

Pilate.

Oh so this is Jesus Christ, I am really quite
surprised
You look so small not like a king at all
We all know that you are news but are you
king? King of the Jews?

Jesus.

That's what you say

Pilate.

What do you mean by that?
That is not an answer
You're deep in trouble friend
Someone Christ King of the Jews
How can someone in your state be so cool
about your fate?
An amazing thing the silent king
Since you come from Galilee then you need
not come to me
You're Herod's race! You're Herod's case!

Mob.

Ho-ho Sanna Hey Sanna Sanna Sanna Ho
Sanna Hey Sanna Ho and how
Hey JC, JC please explain to me
You had everything where is it now?

**King Herod's song,
Herod.**

Jesus I am overjoyed to meet you face to face
You've been getting quite a name all around
the place
Healing cripples raising from the dead
And now I understand you're God at least
that's what you've said
So you are the Christ you're the great Jesus
Christ

Prove to me that you're divine change my
water into wine
That's all you need do and I'll know it's all
true

C'mon King of the Jews

Jesus you just won't believe the hit you've
made round here

You are all we talk about the wonder of the
year

Oh what a pity if it's all a lie

Still I'm sure that you can rock the cynics if
you try

So you are the Christ you're the great Jesus
Christ

Prove to me that you're no fool walk across
my swimming pool

If you do that for me then I'll let you go free
C'mon King of the Jews

I only ask things I'd ask any superstar

What is it that you have got that puts you
where you are?

I am waiting yes I'm a captive fan

I am dying to be shown that you are not just
any man

So if you are the Christ yes the great Jesus
Christ

Feed my household with this bread you
can do it on your head

Or has something gone wrong? Why do you
take so long?

C'mon King of the Jews

Hey! Aren't you scared of me Christ? Mr.
Wonderful Christ!

You're a joke you're not the Lord you are
nothing but a fraud

Take him away he's got nothing to say!

Get out you King of the Jews! Get out of my
life!

**Could we start
again please,**

Mary Magdalene.

I'd been living to see you

Dying to see you but it shouldn't be like this

This was unexpected

What do I do now?

Could we start again please

I'd been very hopeful so far

Now for the first time I think we're going
wrong

Hurry up and tell me

This is just a dream

Or could we start again please

Peter.

I think you've made your point now

You've even gone a bit too far to get your
message home

Before it gets too frightening

We ought to call a halt

Mary, Peter and Chorus.

I'd been living to see you

Dying to see you but it shouldn't be like this
 This was unexpected
 What do I do now?
 Could we start again please
 I think you've made your point now
 You've even gone a bit too far to get the
 message home
 Before it gets too frightening
 We ought to call a halt
 So could we start again please
 So could we start again please
 So could we start again please
 So could we start again please
 Could we start again

Judas' death, Judas.

My God! I saw him he looked three-
 quarters dead!
 And he was so bad I had to turn my head
 You beat him so hard that he was bent and
 lame
 And I know who everybody's gonna blame
 I don't believe he knows I acted for our good
 I'd save him all this suffering if I could
 Don't believe . . . our good . . . save him . . . if
 I could

Priest 3.

Cut the confessions forget the excuses
 I don't understand why you're filled with
 remorse
 All that you've said has come true with a
 vengeance
 The mob turned against him you backed the
 right horse

Caiaphas.

What you have done will be the saving of
 Israel
 You'll be remembered forever for this
 And not only that you've been paid for your
 efforts
 Pretty good wages for one little kiss

Judas.

Christ! I know you can't hear me
 But I only did what you wanted me to
 Christ! I'd sell out the nation
 For I have been saddled with the murder of
 you
 I have been spattered with innocent blood
 I shall be dragged through the slime and mud
 I have been spattered with innocent blood
 I shall be dragged through the slime and the
 mud!
 I don't know how to love him.
 I don't know why he moves me
 He's a man he's just a man
 He's not a king he's just the same
 As anyone I know
 He scares me so
 When he's cold and dead will he let me be?
 Does he love me too? Does he care for me?

My mind is darkness now My God I am
 sick I've been used
 And you knew all the time
 God! I'll never ever know why you chose me
 for your crime
 For your foul bloody crime
 You have murdered me! You have
 murdered me!

Choir.

Poor old Judas
 So long Judas

Trial before Pilate, (Including the 39 lashes) Pilate.

And so the king is once again my guest
 And why is this. Was Herod unimpressed?

Caiaphas.

We turn to Rome to sentence Nazareth
 We have no law to put a man to death
 We need him crucified it's all you have to
 do
 We need him crucified it's all you have to
 do

Pilate.

Talk to me Jesus Christ
 You have been brought here manacled,
 beaten
 By your own people do you have the first
 idea why you deserve it?
 Listen, King of the Jews
 Where is your kingdom?
 Look at me am I a Jew?

Jesus.

I have got no kingdom in this world I'm
 through, through, through

Mob.

Talk to me Jesus Christ

Jesus.

There may be a kingdom for me somewhere
 if I only knew

Pilate.

Then you're a king?

Jesus.

It's you that say I am
 I look for truth and find that I get damned

Pilate.

But what is truth? Is truth unchanging law?
 We both have truths are mine the same as
 yours?

Mob.

Crucify him!

Pilate.

What do you mean? You'd crucify your king?

Mob.

We have no king but Caesar!

Pilate.

Well this is new respect for Caesar
Til now this has been noticeably lacking
Who is this Jesus,
Why is he different?
You jews produce Messiahs by the sackful.

Mob.

We need him crucified
That's all you have to do

Pilate.

Talk to me Jesus Christ
Look at your Jesus Christ
I'll agree he's mad
Ought to be locked up
But that is not a reason to destroy him
He's a sad little man

Mob.

Kill him he says he's God
He's a blasphemer
He'll conquer you and us and even Caesar
Crucify him

Pilate.

Behold the man
Behold your shattered King

Mob.

We have no King but Caesar

Pilate.

You hypocrites, you hate us more than him

Mob.

We have no King but Caesar! Crucify him!

Pilate.

I see no reason I find no evil
This man is harmless so why does he upset you?
He's just misguided thinks he's important
But to keep you vultures happy I shall flog him

Mob.

Crucify him!

(Thirty nine lashes)

Pilate.

Where are you from Jesus? What do you want Jesus? Tell me
You've got to be careful you could be dead soon could well be
Why do you not speak when I have your life in my hands?
How can you stay quiet? I don't believe you understand

Jesus.

You have nothing in your hands
Any power you have comes to you from far beyond
Everything is fixed and you can't change it

Pilate.

You're a fool Jesus Christ how can I help you?

Mob.

Pilate! Crucify him!

Remember Caesar you have a duty
To keep the peace so crucify him!
Remember Caesar you'll be demoted,
you'll be deported
Crucify him!

Pilate.

Don't let me stop your great self-destruction
Die if you want to you misguided martyr
I wash my hands of your demolition
Die if you want to you innocent puppet!

Superstar,

Voice of Judas.

Everytime I look at you I don't understand
Why you let the things you did get so out of hand
You'd have managed better if you'd had it planned
Why'd you choose such a backward time and such a strange land?
If you'd come today you would have reached a whole nation
Israel in 4 BC had no mass communication
Don't you get me wrong I only want to know

Choir.

Jesus Christ Jesus Christ
Who are you? What have you sacrificed?
Jesus Christ Superstar
Do you think you're what they say you are?

Voice of Judas.

Tell me what you think about your friends at the top
Who d'you think besides yourself's the pick of the crop?
Buddah was he where it's at? Is he where you are?
Could Mahomet move a mountain or was that just PR?
Did you mean to die like that? Was that a mistake or
Did you know your messy death would be a record-breaker?
Don't you get me wrong I only want to know

Choir.

Jesus Christ Jesus Christ
Who are you? What have you sacrificed?
Jesus Christ Superstar
Do you think you're what they say you are?

The Crucifixion,

Jesus.

God forgive them they don't know what they're doing
Who is my mother? Where is my mother?
My God My God why have you forgotten me?
I am thirsty
It is finished
Father into your hands I commend my spirit

John Nineteen Forty-One.

How to book for

Jesus Christ Superstar

We are delighted to advise that special arrangements have been made to facilitate convenient booking for our patrons. A special booking office in the Capitol Theatre is open from 9.30 a.m. to 8.30 p.m., Monday to Saturday, plus booking offices at Mitchells and David Jones, all Grace Bros. Stores, Forest Pharmacy, Hurstville, plus the special 'Superstar' booking office at the Playbox Theatre, 138 Phillip St., Sydney.

Phone Reservations

Phone reservations 212-3677 221-2906 are available at the special JESUS CHRIST SUPERSTAR booking Office (9.30 a.m. to 9 p.m.).

Mail Bookings

Patrons wishing to book seats in advance of two weeks, can either pick up a special mailing form at any booking office or write direct to JESUS CHRIST SUPERSTAR, P.O. Box 346, Haymarket, 2000, enclosing a stamped self-addressed envelope and making the remittance payable to Capitol Theatre. IT IS IMPERATIVE TO STATE A SECOND CHOICE OF DATE.

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Are available for parties of 20 or more and party organisers should phone Mrs. Phyl Stewart or Mrs. Joy Woods on 211-0199.

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Coming Attractions

If you would like advance notice of our coming attractions you should join our mailing list by writing to "Coming Attractions", Harry M. Miller Attractions Pty. Ltd., Box 346, P.O., Haymarket, Sydney. 2000 NSW.

Credits

The stage facilities of the Capitol Theatre have been renovated by:
The staff of the Production Division of The Australian Elizabethan Theatre Trust.
Technical Director: Joe White
Head Electrician: Jack Barnett
Head Scenery Technician: Ray Pierce.
Moog Synthesizer supplied and operated by Michael Carlos.
Costumes executed by Harlequin Theatrical Costumes.
Front of house uniforms arranged by Norma Young, designed and executed by Sylvia Stephens Sydney Young Fashions.
Fabrics by courtesy Lloydtex.
Pistache Hair Shampoos and Hair Conditioners used and recommended by cast, by courtesy of Pistache Pty. Ltd., Sydney.
Hair styled and maintained by Gregory at Lloyd Lomas' Salon, Strand Arcade, Sydney.
For advertising space in this programme contact:
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The Management reserves the right to alter programmes and the schedule of artists without notice and the right of refusing admission to the Theatre. Taking photographs or tape recordings during the performance of this production is prohibited.

The Investment Story

In the Irving Berlin Musical "Annie Get Your Gun" (ask your mother or father about it if you're under 30) there was an oil-rich old character called Chief Sitting Bull who was being coaxed by Buffalo Bill to invest some of his millions in Bill's ailing Wild West Show.

Chief Sitting Bull listened impassively and then got a laugh, on the day, by saying that he lived by three rules "No eat red meat, no get feet wet, and no put money into showbusiness." What happened was that he did eventually paddle in showbusiness and in the rousing finale to "Annie Get Your Gun" (ah! they don't write shows like that anymore!) was seen to have made an even greater fortune.

The anecdote serves to prove that the system by which the Australian production of "Hair" was financed in Australia is not exactly revolutionary, although it still seems to be fascinating a lot of people by its local novelty.

"HAIR" was the first Australian commercial Theatre production to be financed by the Syndicate System. The majority of Harry M. Miller productions are financed in this way.

There is nothing mysterious about it, nor anything new in the international context. Private investment in theatre productions in London and New York, for instance, has been a common practice for years. Most Broadway shows are financed by syndicates of private investors; the system by which individual theatre managements entirely finance their own productions is now almost extinct in commercial terms, anyway.

When a show is a success the investors, quite naturally, reap the benefits. When it's a flop . . . well, that's show business, as they say. At least one has the chance of actively helping to assure one's investment by making sure that all one's relatives, friends and neighbours go along to see it!

More than 2,000,000 people have been to see the Australian production of "Hair" a million or more since it opened in Sydney in 1969 and it's no secret that it has made a lot of money for its investors.

The production was originally budgeted at \$100,000 and the sum was subscribed by private investors who took up the 100 \$1000 units into which the production cost was divided. Some of the units were divided into halves and quarters, and two years ago it was possible to have bought a piece of "Hair" for as little as \$250. (There are

even people in Sydney still dining out on how they didn't buy a piece of the show because they thought it would never succeed.)

When the costs of the show were returned, the investors first of all got their money back; with this particular production they got it back in little more than ten weeks.

After that they were into the profit zone. Fifty percent of the profits go to the producer, 50 percent to the investors.

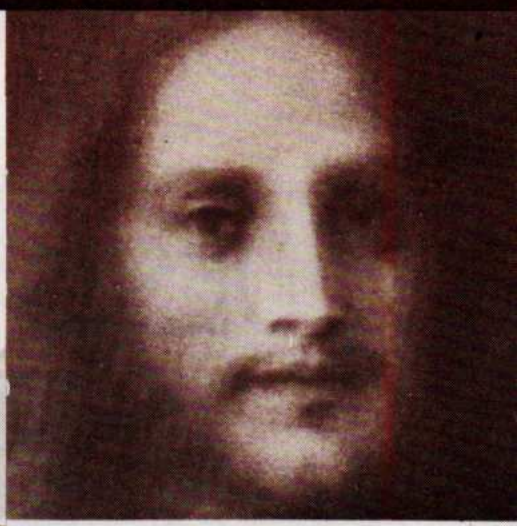
When "Hair" left Sydney to go to Melbourne, its investors had made a 250 percent profit on their already repaid capital.

"Hair", of course, is an exceptional show, both costlier to mount and much more successful than most. But if it's axiomatic that nothing succeeds like success then it was just the show to pioneer the practice of theatre investment in Australia.

Yet despite the well-publicised spread of the practice since, there still seem to be a few peculiar misconceptions about its operation, and it's an opportune time to settle some of them.

For instance, if you had written to our office and asked for and obtained a piece of "Hair" this would not have automatically guaranteed a part in the show for your very talented daughter Shirlene, nor for your Uncle Fred who's a riot at smokes, and not even for your girl friend who did amazing things at the last office social. Neither would you have been entitled to tell the producer how the show could be done so much better, nor to free tickets for all your friends; you would only have received tickets for yourself to special performances such as opening night after all it would be your money which was being wasted.

And finally, there would not have been a back-stage pass with every dividend cheque.



JESUS CHRIST SUPERSTAR



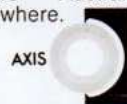
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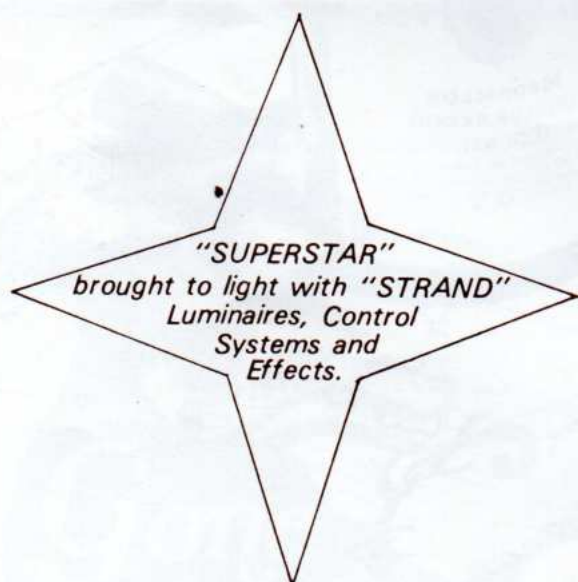
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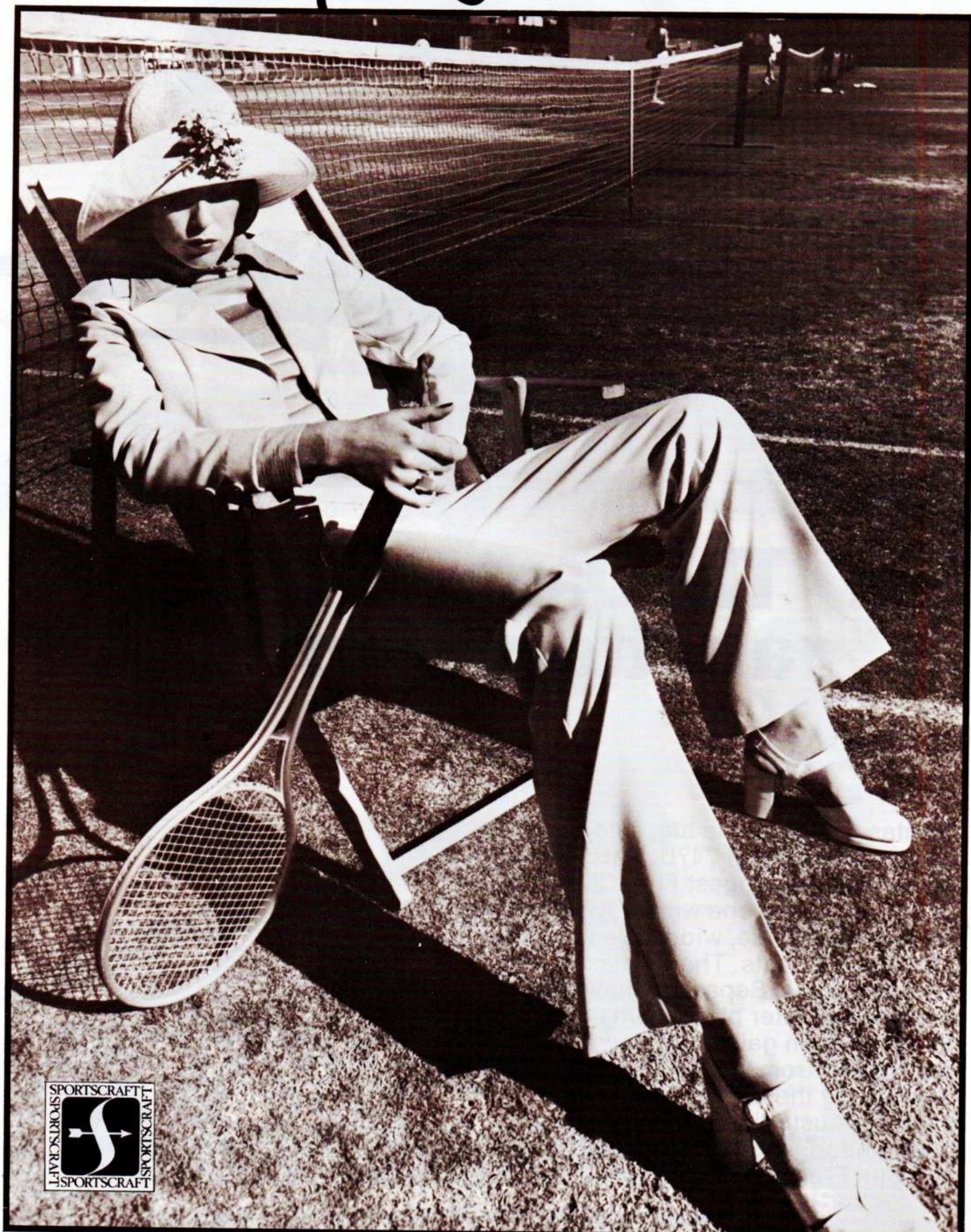
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